

Decolonising Education for Peace in Africa
Advisory Board Meeting
11 January 2021, 11am (UK GMT time)

AGENDA

Chair: Parvati Raghuram

Advisory Board attendees:

Paul Ashwin - Lancaster University
Patricia Daley - University of Oxford
Cihan Dizdaroglu - Kadir Has University
Tali Nates - Johannesburg Holocaust & Genocide Centre
Mario Novelli - University of Sussex
Pat Noxolo - University of Birmingham
Mandiedza Parichi - Midlands State University

Project team attendees: Amina, Ashley, Craig, Jo, Kari, Lorna, Melis, More, Ronald, Stefanie, Stephen, Tendayi, Tomi

Apologies:

Michalinos Zembylas - Open University of Cyprus

Attendees: Ashley, Jo, Kari, Lorna, Melis, More, Parvati, Rhema, Ronald, Stefanie, Stephen, Tendayi, Tomi, Amina, Craig

Apologies: Lorna

	ITEM	NOTES	ACTIONS
1.	Introductions	Pat Noxolo – Post Colonial Theorist/Advocates a theory in practice approach/uses localised knowledge such as dance, music and arts. Pat Daley - Refugee, Violence and peace within a localised agenda/meaning of conflict resolution Paul Ashwin – Knowledge & Curriculum/transformation from knowledge into curriculum	

		<p>Cihan Dizdaroğlu - Youth in Peace Education/Political Science</p> <p>Mario Novelli- Education, conflict and peace building/UNICEF/GCRF Peer Network</p> <p>Mandiedza Parichi – gender dynamics/youth intervention</p>	
2.	Introduction to the project - Parvati	<p>What we aim to uncover and learn are the overarching concepts regarding peace and for the global south to investigate decolonisation for epistemic justice. We are particularly interested in local communities and the values and knowledge to produce education to help peace studies within the classroom. The OU had the potential to contribute to this through their training and learning resources.</p> <p>Towards this we have three awards;</p> <p style="padding-left: 40px;">Development Award Inception Award Main Award</p> <p>Main award is made up of 2 phases, phase 1 is the proof of concept phase, phase 2 is the commissioning phase.</p> <p>Phase 1 – Involves proof on concept planning and delivery within 4 countries. We are aiming to identify the values and know which are locally meaningful. We will document and investigate the challenges researchers face. We would like to connect with teachers through workshops and materials in order to embed these new findings within Peace Education.</p> <p>Phase 2 – Commission 15 projects that extend the findings of Strand 1 projects in different local contexts.</p> <p>UK CO Is will be involved in this to collate findings and create publications.</p>	

		<p>The two phases will be brought together with the comparison and collation of materials and the development of training materials contributing to curriculum development. A final peace education framework will be developed and hosted as Open Educational Resources (OER) by UNISA in South Africa.</p> <p>This project is due to end March 2024 – We have been faced with networking challenges due to the pandemic, but we aim to get things underway and establish new ways of working to achieve project objectives.</p>	
3.	<p>Terms of Reference Draft included – to be reviewed and agreed</p>		<p>Any feedback regarding the terms of reference to be sent through via email to Jo</p>
4.	<p>Ashley: What are the most compelling questions that you think our project needs to address – what from your perspective are the gaps around:</p> <ol style="list-style-type: none"> a. Youth education b. peace and conflict c. gender d. decolonisation <p>What should we be mindful of? What are the risks?</p> <p>5. Tendayi: COVID and methods – how can we digitalise methods in 2021? Any suggestions and issues of working with digital methods and technologies with the youth in Africa/G. South</p> <p>6. Ronald: Who and how can we best connect to other stakeholders and potential phase 2 project partners?</p> <p>7. Umar: What kinds of monitoring and evaluations strategies should we implement?</p>	<p>Pat Noxolo – The Two sides that the GCRF asks to be addressed; the top down dynamic as well as the bottom up localised approach. -How are we able to mesh the both to work together? This may be difficult and may need constant reviewing. Parvati suggested see article here.</p> <p>Parvati -This is a constant work in progress from an NGO and community perspective and there are no solid answers. -There is a Decolonising working group made up of African Partners put in place to address issues and tensions constantly. There are funding requirements and money needing to be accounted for to the GRFC as well as pressures that each country faces. -There is no definite solution as circumstances are everchanging, this is something that we would need constant advise on from the Advisory Board members.</p> <p>Tommi -The dynamic and grant is ultimately coming from the global north and the view on how we decolonise. Each partner and country is different. There are factors that have been part of the debate on power dynamics embedded within the project. There are so many parallels which underpin and enable us to reflect the work for a bottom up approach. Relationships can change, education is different within each country and each country looks at gender and intersectionality in their own way.</p>	

-Disability is marginalised in so many ways and in different spaces. So, we need to analyse what we know as peace from the top down approach and how it affects the marginalised and displacements. For example, Ethiopian refugees finding refuge in Sudan. This is a good way for us to incorporate arts methods and what it means for the marginalised. Projects such as Photo Voice in places such as South Africa and Uganda have helped address these issues. We are in touch with Theatre/ Music departments within The University of Abuja. Budgets for Theatre and Arts are heavily undermined. Having a constant discussion between the teams is a great way to frame everyday peace and traumas especially in Nigeria.

Pat D –

-Have you thought about how this is going to be reflected in the curriculum?

-And how this will be executed to the wider project?

-How early are the teachers involved within the project?

Tomi - The idea is to bring teachers in early which we have done in the camps in Uganda and Nigeria. They will be closely linked with Arts teachers.

Ashley – Bringing in teachers early is a priority. In terms of training teachers, we will be using the UNISA system which is an open electronic system with a database of 20,000 teachers already registered.

Paul – Expertise is what gives people a voice and we need to be clear on each person's expertise and what they contribute to the project. It may be constructive to discuss the different levels of expertise and respect everyone's expertise. I.e. What expertise do students bring? We would need to be clear on where the expertise begins and ends. We need to also remember that expertise is gendered and colonised not to mention the difficulty with the rhetoric of 'Decolonisation'.

Parvati – The OU have a learning design process that maps modules through the seven elements of the learning design to determine much time is spent on each of the 7 elements.

How do you think we can interpret this through experiential framework – can you ever have a framework?

The challenge and the scope is large.

Pat N – The GCRF carry prestige in regard to output and publications but this is not equally distributed within the GCRF. There is a question of the role of output in enabling people to access more of the project.

-It would be good to also look at the future life of the project/ future understanding in career elements. Conventionally output is done at the end when the project is finished. Earlier publications and foundation co-written by project partners can be a way of identifying key ideas. These can be built on but are the foundations/key theories and ideas of the project, on which the team can hang their ideas/theories throughout the projects`. Publications in local languages can also be beneficial.

Parvati – We have run workshops on how to write to write academic papers. We would like for everyone to be rewarded within their own currency; this could mean publications within the Global North journals for some this could be publications within their own languages. Although publications are still relevant, we need to be able to also engage with the wider society.

Mario – The GCRF are also to question for this as well as structures within institutions, how overheads are charged, distribution of resources for good. Ideas I would like to bring forward are;

-An open source online learning site anyone can access

-The mission statement document collectively produces which pulls on the core concepts of the project.

-Peace more about interpersonal rather than structural?

-Imperialism/ capitalism more than a discourse?

-The different ideas of colonialism as an objective?

-The rhetoric underpinning arts-based engagement and how we link this, so it is clear for people.

Melis – We have been looking into arts research methods as a tool to engage with the wider community not underpinned by art theories but by;

-Epistemic injustices

-Understanding the values of the community

-Cultural Heritage and the knowledge of art within the communities in order to reflect cultural heritage.

It is a great way to understand.

-Using photovoice as a form of researching which has proven effective.

Parvati – Great idea to engage with arts departments and co publish with people within arts to gain this wider understanding.

Tomi – In general inter department working is lacking in many countries. Fine arts and theatre rarely receive the grants they deserve, but in Nigeria they want to bring their knowledge and expertise.

-In order to uncover social Justice, we would need to understand the history embedded and the conservative natures. Focusing on the youth and a Pan African approach to conflict (ECOWAS), which are often more progressing than the United Nations protocol, is also relevant.

Cihan – Emphasis on classroom practices and adapting them into real life and understanding what we can see.

-How best can we engage with marginalised groups?

-Output focus throughout the project – local NGO publications/ policy notes.

-Being aware of young people using visual methods and infographics which can be better than using academic outputs. I.e. Visual Short/Webinars/Seminars.

-Please see examples of projects displaying peoples visions of peace in the [Exhibition by the International Consortium for Conflict Graffiti](#).

-Another example here - [Coventry refugee children's drawings show reality of war](#).

Pat D – Establishing what ‘peace’ is and using the necessary outputs to convey this. Example of Children’s Story Books which helped the understanding of conflict within Africa (Liberia).

-Publications in local languages to reach the wider community.

-Social Media can be expensive and access issues can be a factor with the African youth although Twitter is a great way of networking.

Tali – I have some examples with experience within the field with the youth. We have explored new ways due to the pandemic to communicate through podcasts and webinars.

-See weblink to developing resources online [here](#).

Tendayi – Due to Covid research methods are having to be reviewed. A need for more digitalised methods to be explored within 2021. Do you have any insight or advise on these methods?

Tali – Found online classes, webinars and [podcasts](#) work to engage the community especially the youth. Also have a YouTube Channel [here](#) which is also active.

-Competitions to explore the creation of arts;

Essay competitions

Poetry contests

-Pandemic limited certain activities but a shift in research methods proved successful.

Example of South African initiative which started during the pandemic - [Read for Hope initiative](#) and see Facebook group [here](#).

Mandiedza- Experience in using community voices for seminars which took place on Saturdays.

-Zoom was proving too expensive within the community so other methods such as sending WhatsApp voice notes with content

proved to be more effective. These were short and WhatsApp was widely used so accessible for their community.

Pat N -Flagged the need to investigate digital spaces in relation to black women and other marginalised groups.

-A Caribbean studies conference raised issues with how these groups interacted in these online spaces.

-The relationship we have with funders and those who are on the ground.

-How can we break our conversations down?

-Let's think about the online terrain as not just a medium

-Online spaces pose questions of access, funding and power.

-Those voices who are recorded to count towards something.

Tomi – No source of power within the camps as there is no generator.

People are tired of being talked at and how can we engage with people to be a part of this?

- There are concerns around us being able to take them out of the camps for training.

-How can we ensure that funds go to these communities?

-Marginalised elders' factor is being addressed in the camps with providing regular lunches.

-Organic fertiliser project launched in sight of these issues.

Pat D –Found in recent study that surveys worked well to collate views and understand people. They can be done in their own time this way. They can be short surveys to break each individual aspect down. There may be implications such as paying for researchers' airtime.

-Arts Photo Voice not just to convey finding but as part of data analysis.

Tendayi - How can we connect to stakeholders/ partners in order to engage them to get the optimum out of this project?

Tali -Example of art project within Uganda which focused on comics to depict war, peace and gender.

-Engaging with civil society, universities, schools, UN bodies and those who you are already in contact with.

Pat D – When comparing Ghana to other countries within Africa they seem to portray peaceful elections. It may be worth looking into two organisations and linking them into the project as an insight to peace and conflict management. Find out more about the [FOSDA Foundation](#) and the [Abantu for development - gender equality](#).

Cihan – The project aims to reach ages 16-35 from the brief so maybe aiming research at university students as they are predominately within that age range.
Example of visual arts projects with NGS and Military -details to be sent to Ashley of the networks to get in touch with.

Pat N – Emphasis on the need for ongoing evaluation
-short proof of concept for the website to inform stakeholders.
-Communication through social media – twitter/mobile/Instagram
-Email prompts for feedback/asking specific questions throughout to constantly evaluate.

What kinds of monitoring and evaluations strategies should we implement?

Umar – Clear definition of benchmarks and clarity of local methods, building curriculum and templates used.
-Regular communication
-Constant review and analysis of performance

Mario – Yet to discover this phase within their project. The launch of the online launch of the online Political Economy of Education Research (PEER) Network (insert link) has proved rather popular. This has focused on building positive human relationships. Due to covid restrictions this has been the way forward for now as face to face training halted.

Pat D – Each part of the project to be broken down into small conversations.

		<p>-Build up relation with the community through regular meetings where possible.</p> <p>Tali – A great example of this is the Change Makers Programme communication was used through local language and Theory of Change used to evaluate the project throughout see project evaluation here.</p> <p>-Worked closely with Aegis Trust who are experts in peace education.</p> <p>Pat D – Doing multiple evaluations is effective but establishing the core for evaluation is important.</p> <p>-Theory of Change used by University of Pretoria is a good evaluation methodology.</p> <p>Paul – Establish the theory of change for this project and giving that what are the best evaluation for this.</p> <p>-Better to focus on little precise hard evidence and evaluation.</p> <p>-Do your research participants have space to change their views? If not, then your research is unethical.</p> <p>Tomi – Would be good to look at what the organisations get from this evaluation and does it work well within the communities we are working with?</p> <p>-Agree with making ongoing evaluations.</p> <p>-Looking at key areas of needs not just the project needs but that of the community.</p> <p>Jo – Wanted to flag up any suggestions for key contacts and stakeholders which may be contacted for the launch of Phase 2.</p>	
5.	<p>Parvati to wrap up Explicitly identifying any obvious follow-up meetings, emphasising ways to keep in touch.</p>	<ul style="list-style-type: none"> • Invite board members to continue sharing knowledge and propose a meeting in the next 6 months. 	